

Three Hairon'

Haikai Mumon'kan'

Akazoosi

Yamanaka Mon'doo

From the works of Helen Shigeko Isaacson, part V

Other related uploads to www.archive.org can be found through the keywords: haiku and isaacson

March 2010

Haikai Mumon'kan'	page 2
Akazoosi	page 64
Yamanaka Mon'doo	page 71

The Haikai Mumon'kan' is a work based on the work Mumon'kan' of the Chinese Southern Sung period (c. 1127-1279). The Mumon'kan' was put together by a disciple of the Zen' master Ekai 慧開 called Soosyoo 宗紹 and contains forty-eight kooan' out of an older work of a hundred¹ which was, again, drawn from a total of 1700 kooan's from Buddhist records of the ancient days.

A kooan' 公案 is made up of words said by some Zen' master, given to learners to meditate on or to solve. It is meant to be a kind of confrontation or challenge to lead the learner to realization.

The title Mumon'kan' means the Mu-gate barrier. Barrier is the point of crossing from ignorance to realization. Mu is a negation, no-gate, so the first meaning is that there is no gate through which one enters to the satori realm. The second meaning is that Mu means neither/nor. Neither/nor means neither being nor non-being, thus there is no gate to enter the barrier which stands between ignorance and satori, but that gate is the gate of Mu. If one reaches to the point of not thinking of this or that, being or non-being, having or not-having, that is described as Mu. So Mumon'kan' is the Mu-gate barrier, or there is no barrier, much less, gate. This is the Zen' way of stating Kooboo Daisi's "in this body become a Buddha", 即身成佛.

The Zen' Mumon'kan' is a work that became the centre of the Rin'zai school of Buddhism, and Haikai Mumon'kan' is entirely based on it, chapter by chapter. Both are meant to describe the Mu-realm, which is the realm of the Basyoo school. Haikai Mumon'kan' is a combined work by Ryoota and Sooku, Sooku writing the comments and Ryoota the gathas that follow. Many of the kooan' are excerpts from Kyonaz's notes.

1. This work was compiled by the monk Zyookan' 重顯 (980-1052), and was the basis of the Un'mon' school of Buddhism, also known as the Hekigan'syuu Collection

圓悟克勤

碧巖集, 1125.

雪竇 顯

• yū an...
• Hsua' don = Setcho

HAIKAI MUMONKAN
俳諧無門関

(The Haikai Mu-Gate Barrier)

ed. by Ryoota

comments by Sooku

(1762)

1. Water's Sound 水の音

古池や 蛙 とひ^ゝこむ 水の音

Huru-ike ya / kawadu tobi-komu / midu-no oto

Old pond ya / A frog jumps in, / water's sound.

-- Basypo

Kikaku asked the Old Man, "How about using the five syllables Yamabuki ya (Kerria ya) and making this ku awesome and grand?"

The Old Man said, "If it's your ku, it's good. For mine, it's not good."

Comment: If scholars want to obtain the taste of Kikaku's style, change it to yamabuki. Those who want to get the taste of the Old Man's style, make it Old pond. This is a ku the Old Man came up with, having accomplished meditation with the Zen monk Buttyoo; it is the ku of his satori. There are none who do haikai in our country who do not know this ku, and again, there are none who can know it. In general, such principles as haikai's hokku and the way to add ku (in renga), perhaps should not be explained, should not be "understood." Just taking refuge in the Teacher and in one's mind, there naturally will be a day when one realizes. That is to say, though one is among the Teacher's group of disciples, unless one perseveres day after day, strange ku will be spit out -- three, five hundred even -- all of which will just be the ghosts and spirits that accompany grasses and trees¹.

1 This expression is used in the original Mumon'kan', meaning dependancy on words, or, people who only make distinctions between existence and non-existence, and rely only on reasoning. Here it means ku which are thought out, not real hokku. Mumon'kan, I

If while abiding in haikai day and night, morning and dusk, one doesn't know that everything in front of the eyes is haikai, one will only reach to such strange ku and in the end there will be no day of realization.

Somebody said: But does this ku have a strange part or not?

I say: Mu (無).

Again (he) said: Who is there who well understands this ku?

I say:

一子 親得

One child newly obtained,

頭長三尺

The length of his head three syaku.

知是誰相對

Do you know who it is you're facing?

無言 独足立

Without words, on one foot he stands.²

Gathas:

世にふる池の古きみくさに

Passing years in the world, the old pond's / old grasses--there

蛙なく夜の降りみふらすみ

a frog-singing night's / drizzle and stop;

ひとりわたりたる草の戸なれは

alone forlorn / in the grass hut,

こかねの色もうしや山吹

your gold colour too / would be grievous, oh Kerria.

to such strange ku and in the end there will be no day of realization.

Somebody said: But does this ku have a strange part or not?

I say: Mu (無).

Again (he) said: Who is there who well understands this ku?

I say:

一子親得

One child newly obtained,

頭長三尺

The length of his head three syaku.

知是誰相對

Do you know who it is you're facing?

無言獨足立

Without words, on one foot he stands.²

Gathas:

世にふる池の古きみくさに

Passing years in the world, the old pond's / old grasses--there

蛙なく夜の降りみふらすみ

a frog-singing night's / drizzle and stop;

ひとりわひたる草の戸なれば

alone forlorn / in the grass hut,

こかねの色もうしや山吹

your gold colour too / would be grievous, oh Kerria.

2. Quotation from Hekigan'syuu 碧巖集 66. Also can be taken, "One child the parent obtained," meaning the parent's child is just like his father--a wise man. A syaku 尺 is 1 feet. These three lines are from Hekigan'syuu 59. "Who is this strange fellow? Moreover, he stands on one foot, in front; really strange. Speak up, you!"

2. Not U 有³ and Not Mu 無

Ren'ni⁴ said to a group: "Haikai's base from the beginning is not U, nor is it Mu. You should know the distinction that lies within non-distinction."

Comment: It's not Mu, it's not U. It's not not-Mu, it's not not-U. It's not not-not-Mu and not not-not-U. Separate from the four ku⁵ and cut off the hundred 'nots'. If one talks about U and Mu⁶ even a little, one will have 108,000.

Gatha .

柳はみどり 花はくれなる

The willow is green, the flowers red,

ひなも都も 丸い月夜に

Both countryside and capital, on the night of the round moon.

人笑はせて 我も笑ふて

Making people laugh, I, too, laugh,

心の色に 奈良茶染てき

The heart with the colour of Nara tea comes to be dyed.

3. U 有 is the opposite of Mu 無, having, being, existent. It is the term used for actual phenomena, and the world of form in Buddhism.

4. Another name for Sikoo.

5. Four ku: one is different from U and Mu 一異有無, have no distinctions

6. One will still be 108,000 leagues away from the truth. From Mumon'kan', chapter 25.

3. ⁷ Karasaki's Mistiness 幸崎の朧

幸崎の 松は花より 朧にて

Karasaki-no / matu-wa hana yori / oboro ni-te

Karasaki's / pine tree, more than the flowers / being misted.

The writer of Husimi said: There is difficulty about the ni-te (being) ending.

Kikaku said: Ni-te is like kana. Because of this, with a hokku that ends in kana, the third ku should not end in ni-te. If he said kana, the ku would be too suddenly pressed in on, and so he said ni-te.

Someone said: Kikaku has an explanation for the ni-te ending, but that's for the third ku. How can this ku be a hokku?

Kyorai said: This ku is one of "the interest of the moment exactly fitting" 即興感偶, and there's no doubt it is a hokku. The third ku requires thought; if a ku requires thought it goes down to the second rank.

The Old Man said: Both Kikaku's and Kyorai's explanations are logic (rikutu). As for me, it was only that more than the flowers the pines' haziness was interesting.⁹

Comment: Kikaku explained the principle of the ni-te ending, Kyorai explained the difference between a hokku and a third ku. The Old Man--why did he call those explanations rikutu? If you wish to pierce through to the Old Man's heart, you should repeat this ku 3000 times in the morning, 800 times at dusk.⁸

7. Karasaki: On the western shore of Lake Biwa, where there stood a single pine tree and a shrine to the God of Karasaki. One of the eight scenic spots of Lake Biwa was the "night rain at Karasaki".

9. Hekigan'syuu 6, "In the morning 3000 strokes, at dusk 800 strokes."

The strokes that the Zen' master gives his disciple are transformed here into mantra practice.

8. From of old, poets wrote of cherry flowers resembling mist or clouds. This ku shifts away from the usual taste and calls attention to what people are not accustomed to see. Ni-te is lighter in sound than kana.

Gatha:

松に 理屈の 枝はなけれど

To the pine a branch of logic doesn't exist, but

言葉の花に 迷ふ人ごころ

with words' flowers people's hearts get confused.

杖と笠との 翁おもへば

The staff and wicker hat Old Man, if you think of him,

いかし ながらの 山の明ほの

just as in ancient days, the mountain's dawn.

4. Winter's moon 冬の月

此本戸や 錠のさされて 冬の月

Kono kido ya / dyoo-no sasare-te / huyu-no tuki

This castle gate door¹⁰ ya / The lock fastened, / the Winter moon.

-- Kikaku 其角

At the time Sarumino was being collected, this ku was sent;

it is said Kikaku couldn't decide whether the last line should be Winter moon or "the frost's moon". At first, kono kido, the three characters being rather crowded, he had made it siba-no to (brushwood door).

Basyoo said: "It is not a ku such that Kikaku should trouble over

literally, wooden door,

10. Kido, is a door made by tying bamboo or pieces of wood together; or door of a castle, or garden.

Winter or frost." So saying, he fixed it as Winter and put it into the collection. After that, to the Old Man came a letter from Ootu: "It's not a 'brushwood door', it should be 'This castle door'. For excellence (of a collection) as even one ku is important, though it may already be printed, it should be corrected."

Bon'tyoo said: "There's not such a great difference of good or bad between brushwood door and this wooden door." Kyorai said: "If you look at this moon by a brushwood fence, you have a common scene. If you move it to a castle's gate door and see its mood it is extremely full of pathos (aware), and chilling. That Kikaku couldn't decide between Winter and frost is only natural."

Comment: Brushwood door--what is the commonness of it?

A castle gate--what is the (aware) pathos?

If one straightway sees through this, in regard to hai's mood and form 風情, there is something which our Teacher won't allow.

Gatha:

霜いと白; 城は木隠て

The frost very white, the castle behind trees;

釵にさえる 其月の影

On the sword glitters that moon's beams.

俳句に 其角 詩に 李青蓮

In hokku, Kikaku; in Chinese poetry, Li Po,

詞の いづみ 酒に こみくめ

The spring of words, they scoop up in wine.¹¹

5. The Cat's Love 猫の恋.

羨し おもひ くる時 猫のこひ

Urayamasi / omoi-kiru toki / neko-no koi

Enviably, / when his mind is fixed,-- / the cat's love.

-- Etuzin' 越人

Kyoroku said: "The Old Man sent this ku from Iga and said,
'If a person has the wind's correctness 風雅^{huuryu} in his heart,
he cannot help but reveal it once through his mouth. His huuryuu
風流 reaching so high, it reveals his original (basic) nature.'"

After this Etuzin's name became well known in the four directions,
and people repeated many of his hokku.

Comment: With awe and reserve I relate to those in haikai: If
you once reach this rank (stage) 地位, you should sit with our
founding Teacher and together speak of haikai.

Gatha:

月は曉の峯にかくれつつ

The moon is hiding behind dawn's peak,

花は夕ぐれの水に散りしく

The flowers scatter over dusk's water.

11. Both loved wine and were almost always drunk. Each perfected
their forms of composition.

簾 かかぐる 高欄のまへ

Bamboo blinds rolled up, in front the high railing,

うつぶきてこそ 世は観すへき

With head tilted up one should perceive the world.

6. Winter Gale (Tree Withering Wind) 木加良文

木がらしに 二日の月の 吹ちるか

Kogarasi-ni / hutuka-no tuki-no / huki-tiru ka

In the Winter Gale / the second-day moon, / will it blow away?

-- Kakei 荷兮

木がらしの 地にも 落さぬ しぐれかな

Kogarasi-no / ti-ni-mo otosa-nu / sigure kana

The Winter gale / doesn't let fall to the ground / icy rain kana

until ground, down to fall

-- Kyorai 去来

Kyorai said: "Saying the second-day moon, working with 'blow and scatter'--I think it is far superior to my ku."

The Old Man said: "Kakei's ku is made on the second-day moon. If that is taken away there there's nothing (outstanding). Your ku--one can't see what you've made it on. It is in all parts a good ku. Only in 'until the ground', the until is not good", so saying, he corrected it to even to.

Comment: The bay's plum originally never had the intention of being an obstacle to people. People of themselves don't make difficulties about the bay's plum. The Teacher for the sake of [later ages' people revealed his true mind.¹² It is only that people's sincerity doesn't reach to his.

Gatha: 榎木堂の風の聲
The Sturdy Oak Tree Hall's¹³ Winter gale's voice,

落柿舎も其紅葉ちりちりて
Fallen Persimmons Hut¹⁴ too, its Autumn leaves scatter.

あら野に 寒き月の光も
In the Desolate Moor¹⁵ even the cold moon's lustre,

猿蓑の袖に しぐれこそまされ
The icy shower on the Monkey's Strawcoat¹⁶ sleeve indeed excels.

12. This seems to indicate that Basyoo's idea of a good ku is one that is based on nothing (Mu). Kyorai's ku is good in all parts because it has Mu in all parts.

13. 榎 *moti-no ki*, a very strong and flourishing oak. This is the name of Kakei's Hut.

14. Kyorai's Hut, *Rakusisya*.

15. Name of Haikai Collection, Arano, 1689, of the Basyoo school, with a preface by Basyoo.

16. Kyorai's ku excels-- in the Saru Mino Collection.

7. The Palanquin's Dolls

加賀の雛

春風に こかすな 雛の 駕の 衆

Harukaze-ni / kokasu-na hina-no / kago-no syuu

In the Spring wind / don't let ^{them} tumble, the doll's / palanquin bearers¹⁷

The Old Man said of this ku: "The writer of Iga¹⁸ wrote about a fleeting point, it is most endearing."¹⁹

Zyoosoo said: "As for the fleeting point of Iga, though the Old Man pretends not to know, isn't it the Old Man's fleetingness?"²⁰

Comment: The Old Man-- where is he? Though he speaks this way, Zyoosoo doesn't seem to be able to share half a seat with him.

Gatha:

雛の都の 桃に 桜に

The dolls' capital--- peach and cherry flowers

結ぶ 胡葱も 其女文字

even the chives that are tied are like lady letters²¹;

At the time this
ku was
written

17 The seasonal word, kigo, in this ku is hina-no kago, the dolls' palanquin, a variation on hina-no tukai, the dolls' messenger. It was the custom among higher families, as part of the training for their maiden daughters, to send paper dolls as messengers of greetings to their relatives on the Dolls Festival, the third day of the Third Month. The palanquin and its bearers were also made in doll size.

18 The writer of Iga, according to the Saru Mino Collection where this ku appears, is Tekisi

19 Ada is the word used here. It can mean flowery, enchanting, empty, light, temporary, fleeting. Because the dolls' are fragile, fleeting is suggested, but it is better to keep all of these things in mind.

Natukasi is the word here translated endearing. It means, to think fondly of, full of lovable memories.

理屈いふ世の習ひなりとて

Saying it is the custom of the world to talk logic,

子供とあそぶ翁ゆかしき

The Old Man who plays with children is very fine (lovable).

8. A Yellow-Green Mosquito Net 萌黄の蚊屋

君が春 蚊屋は萌黄に 極りぬ

Kimi-ga haru / kaya-wa moegi ni / kiwamari-nu

The Emperor's Spring; / as for mosquito nets, in yellow-green /
they're fixed.

-- Etuzin' 越人

The Old Man said to Ran'setu: "If the hokku isn't at ease and calm, it is not a real hokku. When Etuzin's ku seem to come to ease, a heaviness is born. Putting aside moonbeams, dawn and so on, this should be made a ku on mosquito nets. Furthermore, bringing in the Emperor's Spring with its unchanging colour, he makes it New Year's morning, so that the effect is heavy and the ku is not beautiful. Your ku, too, have already reached calm and ease, so there's no worry about that point. But you shouldn't stop there."²²

20

A bit obscure, but it seems to mean that Zyoosoo did not find this ku as good as Basyoo did. Zyoosoo gives the Old Man the credit for seeing that point in it which he feels is not obviously there. But the commentator shows that in such a case, it is the shortcoming of the one that doesn't see; it is Zyoosoo's heart that has the limitation.

21/ ^{word translated} The chives is an Eastern form of wild onion, very similar to chives, with a purple flower. The first line of The gatha is a description of the hokku, The second seems to refer to Basyoo's comment. Chives is a plain thing compared to peach and cherry flowers. A young girl might well tie a stem of it on to a peach branch. "Lady letters" perhaps means a lady-like hand, or hiragana, the Japanese phonetic letters, which are soft in comparison to the more manly, strong, Chinese characters.

Comment:

機輪転処

Where the wheel of a cart turns,

達者猶迷

One who has completed still goes astray,

四維上下

The four directions, above and below,

南北東西

South, north, east, west.²³

Gatha:

利休の誉し 柚味噌の夜食

What Rikyu²⁴ praised, citron miso²⁵ for night meals,

園別当の鯉の庖丁

Sono Bettou's²⁶ carp knife,

蚊の月夜と蚊の夜明と

A mosquito net's moon night and ^{its} night's dawn,

あかぬ流の砂川の氷

An untiring stream of sand river water.

22. Haikai is a matter of every moment, not satisfaction with one ku. with the kigo of New Year's, the rest of the ku is inappropriate, though Etuzin' thought the fixed colour of mosquito nets would show the unchanging, auspiciousness of a sage emperor.

23. Quotation from Mumon'Kan', Chapter 8.

24. The founder of Tea Ceremony, 1520-1591.

25. A sauce made with miso and both the peel and the juice of the citron.

26. From Tsurezure-gusa by Yosida Ken'koo, Chapter 231. Sono Bettou was an expert at cutting fish.

9. The Last Night of the Year's Cap²⁷ 大歳の冠

おほとしを おもへばとしのかたきかな

Oodosi-wo / omoe-ba tosi-no / kataki kana

Last day of the year; / when you think about it, a year's / enemy kana

Bon'tyoo 凡兆

"Originally, the first five letters of my ku were koi sutyoo (in love, they say)," said Bon'tyoo. Kyorai said: "This hokku has no season." Sin'toku said: "'It should be koi-zakura (love-cherry flowers).'²⁸ Flowers are what people who are pressed want desperately to think about." Kyorai said: "Things have their mutual balances. People of old were fond of flowers and waited for the dawn, regretted the dusk, felt resentment ^{at} people, went astray in mountains and moors, but they have never yet gone to the extent of losing their lives over (flowers). If you put "cherry flowers", then "the year's enemy kana" will become too slight and in-between."

Sin'toku still didn't understand, and again he spoke to the late Teacher about it. The late Teacher said, "Things like that are not what Sin'toku can understand." After that, Bon'tyoo decided on the cap, oodosi. The late Teacher said, "In truth this one day is a thousand years' enemy. You really have an excellent first line," and he laughed heartily.

27 The cap means the first line of the hokku, or the first five syllables.

28 Koi-zakura: to be extremely fond of cherry flowers.

Comment: In general, in practising, one can criticise others after one has known oneself. Secretly it was said to Bon'tyoo, "Under a great general there are no weak soldiers."

Gatha:

恋すてゐ、恋さくら

In love, they say,--fond of cherry flowers;

争ひは君子ながら

As for argument, though a princely person,

分別の遅ハ刻

Understanding can come very slowly.²⁹

年波は帰らしな

The year's waves don't return!

10. The Sick Goose's Rank³⁰ 病雁の格

病雁の 夜寒におりて 旅寐哉

Byoo gan'-no / yo-samu-ni orite / tabine kana

The sick goose, / in night's cold lands, / travel sleep kana
(come, down)

-- Basyoo はせを

29. Literally, slow by 8 hours, meaning very slow.

30. This word means standard; character. It was said elsewhere that the

延ノの家ハは 小 蝦 によミる いと かな

Ama-no ya-wa / ko-ebi-ni maziru / itodo kana

The fisherman's house-- / with little shrimps mingle / shrimp-cricket
kana

- Basyoo はせを

When ku were being chosen for Sarumino, it was said these ku should be put in. Bon'tyoo said: "The sick goose is all right, but the itodo mixed in with small shrimps--the newness of this ku is really superb," and he asked for it (*to be put in the collection*).

Kyorai said: "The small shrimp ku is something that could have emerged even from my mouth. The sick goose's rank is high, its taste fresh. How could anyone have thought of it!" In the end both were put into the Sarumino.

After that the Old Man said, "You discussed the sick goose in the same way as the little shrimps," and he laughed.

Comment: In truth, we ask Kyorai, "At the crossroads did you meet your father?"³²

Gatha: 雁の堅田 いとかなく家
Wild geese's Katada³³ / a house where shrimp-cricket cry.

見すやきみ 本和かたま
Don't you see? / Benka's jewel.³⁴

31. A wingless cricket, shaped like a shrimp, that likes to get into kitchens. Though it doesn't cry, haizun of this period give them a cry.

32. Quote from Mumon'kan' 45: If you meet your father at the crossroads, you need not ask anyone else the Road.

33. A place on the southwest bank of Lake Biwa, one of the eight scenic views of Lake Biwa, Katada's Landing Geese.

34. Ben'ka: a person in the Confucian Annals, Springs and Autumns, who gave an unpolished jewel-stone to the King of Rei, who believed it to be a pebble, and cut off his left leg. When he offered it to the next king, the King of Wu, the same thing happened, and his right leg was cut off. The next king, the King of Wen had it polished and indeed found it was a jewel.

11. Boulder Edge's Guest 岩端の客

岩端や こゝにもひとり 月の客

Iwa hana ya / koko-ni-mo hitori / tuki-no kyaku

Boulder edge ya / Here too, one person, / the moon's guest.

--Kyorai 去来

When the Old Man came up to the capital, Kyorai said: "Syadoo said of this ku it should be the moon's monkey, but I said guest is better. What about it?"

The Old Man said: "What does he mean, monkey? What did you have in mind when you made this ku?"

Kyorai said: "Riding along with the interest of the Autumn moon, while walking the mountains and fields making compositions, I saw someone on top of a boulder who looked restless."

The Old Man said: "To say, 'here, too, someone, the moon's guest' and by that to name oneself, is elegant. It should be called a self-naming ku. I shall prize this ku and put it into the Oi no Ko-bumi³⁵ 文の集 小文 Collection (The Back Pack's Little Letters)."

Kyorai said: "My ideas 趣向³⁶ are still two or three steps lower. The Old Man must think I have a bit of a crazy person's thoughts."

Comment: Kyorai at the time asked for a torch of fire³⁷ --- did he want to burn up the notebook of ku? Though that may have been so, this is the Bay West's boulder top.³⁸

³⁵ Edited by Baoyou, c. 1690.

³⁶ This is a difficult word to translate-- the characters mean "taste's bent", but in the way it is used in haibun it seems to mean the general, large idea or area of the ku.

³⁷ Mumon'kan' 28. Tokusan' with one torch burned up a reference book. *of Diamond Sutra*

³⁸ Bay West - on the south banks of the Yangtze River in China, where the Zen School flourished.

Gatha:

鐘つきに のぼる客 あり けふの月

Kane tuki-ni / noboru kyaku ari / kyoo-no tuki

To strike the temple bell / there's a visitor (guest)
climbs, / today's moon.12. The Lower Capital's³⁹ Snow

下京の雪

下京ヤ 雪積む うへの夜の雨

Simogyoo ya / yuki tumu ue-no / yoru-no ame

Simogyoo ya / Snow piles up, and on that, / night's rain.

--Bon'tyoo 凡兆

This ku at first had no cap⁴⁰. The Old Man tried several words and finally ended up with these. Afterwards, Bon'tyoo in response said, "it's still not at ease".

The Old Man said: "You should find just the right first line, then. If you have a better suggestion, I should not again speak of haikai."

Kyorai said: "Everyone knows the excellence of these first five syllables, but how do we know there isn't something better? If those of other schools (of haikai) hear of this matter, they will undoubtedly *laugh and* make a lot of caps. And what they think good, we find odd."

Comment: If you get to put (a better cap), 30 blows,

If you don't get to put (a better cap), 30 blows.

How can you get through without offense?⁴¹

39 This is the literal translation of Simogyoo, but it really means a district of Kyooto, which is divided upper, lower, middle, left and right.

40 cap means the first line of a ku, 5-7-5 syllables.

41 Thirty is used for "many". In Zen one cannot answer through knowledge-explanations or willful argument.

Gatha:

春は梅に来ながら

In Spring, coming for the plum flowers,

降つむ雪の下

(they're) under the falling and piling snow.

御仏名おこなはれ

The august Buddha name decided on,

荷前の使たては⁴²

if one sends a messenger to the lotus

足はそらにまどひて

the feet go astray in the sky,

手はものつかひは⁴³や

the hands-- as they can't grasp anything,

都の外雨夜は

a rainy night outside the capital

実としも忘れぐさ

in truth, makes one want to forget-the-year grass.⁴³

13. Cooling Off's Lumbago 涼の疝気

夕涼 疝気おこして かへりて

Yuu-suzumi / sen'ki okosi-te / kaeri keri

Evening cool-off; / the lumbago coming on, / returned keri.

-- Kyorai 去来

42 A Buddhist name is fixed for after-death and the hope is that the person is re-born on a lotus leaf or flower.

43 The "forget" grass is a plant of the lily family with narrow leaves and a yellow-red flower that blooms in Summer. Here, Ryōta seems to be showing disapproval of Bon'gyō's comment, and perhaps even the K.u.

When I was beginning to study, I asked about the way to make hokku. The Old Man said, "The hokku should be strong, the mind that makes⁴⁴ it, clear." As a trial I made this ku, and he said, "Well, that is not (what I mean)," and he laughed a lot.

Comment: To a foolish person, one should not explain dreams;⁴⁵ inside of a dream, talking on and on, white sun and blue skies.⁴⁶

Gatha: 雪 ちかき 峯 なから

While the peak is close to snow

のぼれはや 七 めくり

if one climbs up, seven times go round.⁴⁷

ほめられつ めらはれつ

Now praised, now laughed at,

虚空の月 は 見れ

The empty sky's moon gets to be seen.

14. Wheat Field, Hemp Field 麦畠 麻 はたけ

つかみあふ 子供のたけや 麦畠

Tukami-au / kodomo-no take ya / mugibatake

They grab hold of each other / the children's heights⁴⁸ ya / wheat field.

-- Kyorai 去来

44. In Kyorai-syoo, instead of 作 (make) is the character 非 (hai), in which case this phrase would read, 'the hai mind clear.'

45. From Mumon'kan', 4. (for another poem by T'ao Yuan-ming (365-427). S 49)

46. Perhaps this means that for foolish people it is easier to attain to luminosity in the dream-state.

47. Seven times round is a term used to wish someone long life, as the years keep returning.

48. The children's heights--the children's shadows.

Bon'tyoo said: "This wheat field touches⁴⁹ On (or, could be a) hemp field.

Kyorai said: "Though the wheat may be hemp or mugwort, it doesn't matter."

The Old Man said: "Again, arguments about touching or not touching (the not-determined and the determined)--how noisy, it's not necessary." People should learn from this.

Comment: What is "touching" is not a hokku; what is not touching is also not a hokku. Dharmas and dharmas--the original (本来) dharma; what is not dharma again is dharma.

Gatha: よしといふも 芦の名

Good is a name for reeds (asi, bad)

あしといふも 葭の名

Bad is also a name for reeds (yosi, good),

いづこも青あらし

Everywhere is the green gale,

あはれ (るは 秋なれや

When aware can be known--isn't it Autumn?

15. The Eternal and the Changing 不易流行

Zyoosoo said: "Even unchanging ku, if for a time that form is well liked and used a lot by people, come to be called ryuukooku (changing ku)."

49. Fureru is the Japanese word, to touch, shake, move over. In hairon', it is used to mean that one word can be exchanged for another, as in the discussion above.

Comment: What is called ^{hueki,} unchanging (eternal) is seeing a horse through a window.⁵⁰ What is called ryuukoo (changing) is the ~~arrow~~^{arrow} that passes swiftly to the distance.⁵¹ You want to know the changing and unchanging? Last night at the 3rd watch⁵² the moon reached the window, after today's rain, a pure wind fallson top of the desk.

Gatha: ここに きせるあり 其名 まちまちに

Here's a tobacco pipe, its names are various,

いろは (ろか) の 白きにもほこり

The colour silvery white, proud of its whiteness,

ううは 唐竹の 一節 ゆかし

Spotted bamboo⁵³ - one of the Chinese bamboos, endearing.

されど 通らねば やくたいもなし

But if it doesn't go through, no use at all.⁵⁴

16. The West Province's Horse

舟にわづらふ 西国の馬⁵⁵

Hune-ni wadurau / saikoku-no uma

By the boat troubled, / West province horse.

-- Kyoroku 許六

50. From Mumon'kan, ^{Pre-sae} If one hesitates, 'in the interval of a blink, one loses sight' of the horse that runs by the window.

51. Hekigan'syuu, ¹ it passed swiftly by and you don't know where it fell.

52. The 3rd watch of the night, ^(the hour of the Tiger) from 3 a.m. to 5 a.m. This is a reference to a Chinese poem, "Last night at the 3rd watch the moon reached the window." Here it is used to mean that when the moon illuminates there should be no more confusions.

53. Black-spotted bamboo of China, used for tobacco pipes.

54. Ryuukoo (the changing) is compared to a stopped-up tobacco pipe-- unless it ~~is possible to~~ go through to the hueki (eternal) it is of no use.

55. This is a ku put on to:

見しり 置く 舞台 小袖の なつかしく

7/10

—

1999

Figure 1

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

© 2007 The Authors

When Kyoroku tried to get Kyorai's opinion, Kyorai marked this ku
⁵⁶
 excellent. He asked the Old Man, and the Old Man said: "Now, we don't
 want ku that are like a notebook. This ku is like that. It shouldn't be
 marked excellent."

Once when he had gone to the capital, he asked: "How is this ku
 like a notebook?" The Old Man said, "A horse would have trouble inside
 a boat. To say as much as Saikoku-no uma is ^{too well} contrived."⁵⁶

Comment: In a ku if there's no ku--that's a living ku.

In a ku if there's a ku--that's a dead ku.⁵⁶

The Old Man was equipped with eyes that well explain the coming
 energy.⁵⁷ Scholars should feel ashamed.

Gatha: 世は一日のおそひとおもふ
 As for the world--think of it as one day's play.

なぜに木槿のハ重エらん
 Why does the rose of sharon devise double flowers?

只眼の前の馬に振舞は
 Just in front of the eyes: the horse. If one acts like it,

道行人も哀と見える
 You'd look on people who go on the road with pathos (aware).

17. Haikai Craftsmanship 俳諧工夫

The Old Man said: "In today's haikai, after passing time in practice,
 coming to the seat, one should with energy spit out the ku. One should
 not let the energy fall down to the heart."

56. Another piece of evidence as to Basho's definition of ku, as ku 空, the void or empty, spoken of in The Prajna Paramita Heart Sutra.

57. His eyes were so lofty and high, he could well perceive the changes to come.

Comment: If you let it fall to the mind, 1000, 10,000 leagues.⁵⁸

Whatever the time, don't speak. I won't speak.

Gatha: 猫にかつをも 花に鳥ながら
 While bonito is to the cat as birds to flowers,
 うっかり ひよんと 心と めねけ
 If one doesn't stop the heart in a dazed stupor,
 下駄 履かへつ 扇わすれつ
 Clogs and shoes now changed, the fan forgotten,
 寐よとの 鐘に 帰去来
 To the time-to-sleep temple bell, Kyorai returns.

18. Haikai is Like Zen⁵⁹ 俳諧如禪

Sikoo said: "Ancient days' haikai was like the Tathagata's dhyana.
 Nowadays' haikai is like the Patriarchs' dhyana.⁶⁰ If one pushes on,
 then it turns."

Comment: If one pushes, then it turns; if one doesn't push, then
 what? Kasyapa⁶¹ broke into a subtle smile, the Second Patriarch⁶² stood in
 the snow and cut off his right arm. Which is the Tathagata's zen'?
 Which is the Patriarch's zen'? Let's look again at the two ku:

58. See footnote 6. In general, the larger the number, the further away from the real thing.

59. This word means to honour the heavens, to change, to hand down rank or teachings, to make way for; calm, quiet thoughts, throwing away the bad. It was used for the Sanskrit sound dhyāna, to mean the separation from vulgar relations or karma, cutting off the time obstacles, and the making of the thought calm and the mind luminous, and to complete the genuine and correct principle. Again, it means to make the heart complete, enter into samadhi, and play in the forlorn calmness.

60. Throwing away words, directly, from the citta handed to citta, open satori.

Notes continued from p. 23

61. Mahākāśyapa, one of the disciples of the Buddha. The Buddha picked a lotus flower and held it up; Kāśyapa smiled in understanding, and so was zen' transmitted. Kāśyapa is known as the first Patriarch. There were twenty eight Indian Patriarchs, the twenty-eighth being Bodhidharma, who arrived in China a.d. 520, and became the first Chinese Patriarch.

62. Hui-k'o, the Second Chinese Patriarch. He wanted to go in to see Bodhidharma when he was sitting facing a wall, but wasn't allowed. He cut off his right arm and again asked, and was in the end given permission to see him.

慧可 *Japanese Eka*

鳳凰も 出よのどけき 酉の年

Hoo-oo-mo / ide-yo nodokeki / tori-no tosi

The phoenix too / might come out, a balmy / Year of the Rooster.

--Teitoku 貞徳,

誰やらか 姿に 似たり 今朝の春

Tareyara-ga / sugata-ni nitari / kesa-no haru

Somebody or other's / form it resembles, / this morning's Spring.

---Basyoo

Gatha: ほとけ とは 水 の 月

A Buddha is the water's moon,

祖師 とは 松 の あらし

A Patriarch is the pine tree gale.

なつかしや 今朝の春

How sweet this morning's Spring,

おもしろや 酉の年

How interesting the Rooster Year.

19. Seeing the Heart's Essence, He Explains. 機⁶³を見て説く

The Old Man said to Syadoo: "The hokku isn't something like you do-- put together two or three things. It should be like gold that's melted and smoothened out."

63. 機 means the heart's workings; it is the Buddhist term for the mechanism of the body, its karma and its readiness for hearing the Buddha dharma.

Comment: This shows that having a particular illness, afterwards there is this particular medicine. In carving good meat, it is good not to leave marks.⁶⁴

Gatha:

繰かへす 滝の音

Repeatedly the waterfall's sound,

雨の日も 雪の日も

On rainy days, on snowy days,

耳に見て 目にきけ

With the ears see, with the eyes, hear -

きよらなりしら糸

The very pure white threads.

20. Kyoroku's Ku Discussion

許六句談

Kyoroku said: "The hokku is a thing that's put together." The Old Man said: "People don't know that it is such an easy thing to do."

Comment: When a person of the eastern house dies, the people of the West help them in their sorrow. ^{→ Biyōn 14, 32} Kyoroku is not originally a leper.⁶⁵ The Old Man does not have to draw or lead any companions (of the same type).

64. This means, one shouldn't trouble to do unnecessary things.

65. Hekigan'syuu 12, "A leper youth leads (draws) a leper companion." Calling together the same types of people, --painful to see.

... same people and a blind leper going to a deep valley ...

Gatha: 鞠はちかきをよしと思へば
 When you think it is good for the ball to be close,
 鞠は遠きをよしと宣ふ、
 He says it is good if the ball is distant.
 鞠は遠きをよしときけば
 When you ask if it is good if the ball is distant,
 鞠は近きをよしと宣ふ、
 He says it's good if the ball is close.

21. Sikoo's One Ku 支考一句

Sikoo said, "In adding ku⁶⁶, it is a matter of one ku for one ku.
 There should be many ku for maekuduke⁶⁷ and such practises.

"When it comes to ren'ga and haikai, there are the place, the people, the time, what comes before and after, and such things to take into consideration. For one ku there are not many (that fit)."

Comment: It is not allowed that the dharma be transmitted unless the person (to receive it) is the right person. This is our founding Old Man's word of mouth and heart's dharma. If you well reach to this stage, I leave it to you to obtain to making a six-foot golden body⁶⁸ out of one stem of grass.

66. Adding ku to a ku in a ren'ga. Sikoo means that for any particular ku there is only one ku that can appropriately be added.

67. Maekuduke: a practise of writing ku to a given two lines of seven syllables each; or, given 5-7-5, to write 7-7 ku.

68. The body of a Buddha.

Gatha: 衣季や 竹田の船路 夢なみた
 Garments' seasons ya / Takeda's boat road, / dreams, tears,
 五句去ならば⁶⁹ これた⁶⁹らけなり
 When five ku apart,⁶⁹ / any numbers of these.

22. Kyorai's 10 million 去来千万

Kyorai said: "There are 10 million ku that can be added to one ku.
 Therefore the changes in haikai are infinite.

Comment: Sikoo says for one ku there's only one ku that can be put,
 Kyorai says there are 10 million. Perhaps neither of you understands?

(They) said: We don't. (He) said: Originally these (two) were
 not born in the same branch (nest) and won't die on the same branch.⁷⁰
 Regrettable that he doesn't say a wondrous ku.⁷¹ Said: How about a
 wondrous ku? Said: Born on the same branch, not to die on the same
 branch.

衣季や 竹田の船路 夢なみた
 Gatha: Garments' seasons ya / Takeda's boat road, / dreams, tears;

月松 まくら 五句 もさるべし
 the moon {and pine trees} pillow, / should separate five ku.
 {waited for}

69. In ren'ga there are rules about not using the same word, season,
 or related ideas in successive ku, lest the flow of changes is stopped.
 If a similar thought is to be used, it must wait 3 or 5 ku to be said.

70. Hekigan'syuu 66. To be born on the same branch and to die on the
 same means the two are brothers and get along well. In the case of Sikoo
 and Kyorai, the commentator is saying they don't understand each other
 at all.

71. A ku that shows one has completed the Buddha road.

23. The Secret of Kirezi 切字の秘

Usiti said: "What about the matter of putting a kirezi in a hokku?"

Kyorai said: "There's a reason."

The Old Man said: "Do you know about kirezi?"

Kyorai said: "I've not yet been taught about it. I've only realized for myself."

The Old Man said: "And how?"

Kyorai said: "For example, though the hokku is like one tree, it has a tree-top, it has a trunk (roots). The ku added (to a hokku in a ren'ga) is like a branch. Though it may be large, it is not complete. A ku with a treetop and trunk is not dependant on whether it has a kirezi or not. It has a hokku's body."

The Old Man said: "That's so. However, one can say you know the semblance of it. I should tell you about it. The matter of the kirezi in ren'ga and haikai is deeply secret. It should not be spoken about without reason."

"In all I received much instruction from the Old Man but only on this point was I told that it should be kept secret, so that I will for a while keep quiet about it."

Comment: The proverb says it is better not to say than to say. How true. Even if Kyorai exhausted the eloquence of a falling river, all is useless. And why? To explain on and on damages a person's virtue.

Gatha: いちにはほへと ちりぬるをわか
 Colour can be smelt but as (flowers) scatter, in our

よたれそつねならむ' うみのおく
 world who is there who is permanent? Grief's depths

ちどり口帝衣に 寐覚 かくて
 on a plovers-crying night, waking from sleep,

霞ぬる鐘を春とこそきけ
 the misted temple bell-- hear as Spring.

24. The Rabbit's Whiskers 兎の髭

雪の日に うさぎの 皮の 髭つくれ

Yuki-no hi-ni / usagi-no kawa-no / hige tukure

On a snowy day / a rabbit skin, / whiskers, make!⁷²

--Basyoo 芭蕉

Syuutiku said: "What about the meaning of this ku?"

Ran'setu said: "As the explanation before it said 'playing with children',⁷³ we should think of it as the action of children, and not strongly put understanding to it. We must not step on it and break it's construction."

Comment: Make "knowing" to know, "not knowing" to know -- this is "to be able to know." Thus the old Bodhidharma's knowledge was allowed but his wisdom wasn't.⁷⁴ If you know, then you're Basyoo; if you wisely understand Basyoo, then you're you.

72 This seems to be addressed to children, either making a snow-rabbit, or, as they romp about in the first snow, looking like rabbits, growing fur-like exteriors with the layers of snow, playfully suggesting that to complete the semblance, all they need to do is to add a few whiskers.

73 In Hakusen'syuu 泊船集, 1698. As in waka, some haiku have a dai before it, which explains the occasion on which the ku was made.

Gatha: 分別と無分別と
Both understanding (able to make distinctions) and non-understanding

不 理 屈 と 理 屈 と
No reasoning (or logic) and reasoning

除 け ば 花 も 鳥 も
If they're all done away with, both flowers and birds,

おかしみと 淋 しみ
Comicalness and loneliness.

25. The Matter of Ya and Kana や 哉 の 言 評

Someone asked: "And what is the reason for ya and kana?"

Ritoo said, "You should think about the ya letter in these two ku."

夕 かげや 秋 は いろいろの ふくへかな
Yuugao-ya / aki-wa iroiro-no / hukube kana

Evening glories ya / In Autumn, various kinds, / the gourds kana 75

--Basyoo 芭蕉

On a folding fan with a painting of morning glories:

あさかげや 扇 の 骨 垣 根 かな
Asagao ya / oogi-no hone-wo / kakine kana

Morning glory ya / A folding fan's bones, / its fence kana

--Kikaku 其角

These show the principle, "realize first, produce after", of making ku.

74. (cont. from p. 29) Mumon'kan', 9. To know 知 is the root

wisdom 根本智, the wisdom that realizes principles and forms.

會 is knowledge obtained after obtaining wisdom, the wisdom that comes after practise and completion. The word translated 'understands' is really this.

75. This ku is discussed in page —

Comment: One blow, one time's wound.⁷⁶ If you don't go against Ritoo, it's fine.

Gatha:

Evening glory flowers white,

Gourds' colours green,

Morning glories' coolness,

Wasn't it transferred to a folding fan?

26. Naniwa's Sick Bed⁷⁷

Udu kumaru / yakan'-no sita-no / samusa kana

Squatting down; / under the medicine pot, / coldness kana

--Zyoosoo

Kyorai said: 'The Old Man at his sickbed in Naniwa encouraged those there to make ku as an evening pastime, saying, 'From today, they'll all be ku of after my death. You mustn't ask about even one letter.' Though there were various ku made, he only said of this one ku, 'Zyoosoo, you made it.' At such times, such feelings float up. To have no time to seek out scenery or open up interest--on this occasion these things were understood.

76. Hekigan'syuu 78. The stick well used, each blow is well felt.

77. Naniwa, now Osaka, where Basyoo took ill and passed away. There is now a small monument in the middle of a busy street, at the approximate place of his last sojourn.

Comment: Paying a visit⁷⁸ should be the real paying a visit,
satori should be the real satori. Today in the middle of Spring's
15th day,⁷⁹ no need to turn to behind the stomach, and spit out katu.⁸⁰

Gatha: 春と秋との世を枯尾花

Spring and Autumn's world, withered pampas grass;

誰あふ坂の関は守ぬに

Who can meet (him) at Osaka's barrier, where without being on
guard,

粟津におはぬ苔の古塚

One can't meet at Awadu his old moss tomb.⁸¹

残る詞の玉は曇らぬ

The jewels of words left behind will not be clouded.

27. More than the Blind Man the Mute 盲より 啞

盲より 啞の かはゆき 月見かな

Mekura-yori / osi-no kawayuki / tuki-mi kana

More than the blind man, / the mute is pathetic, / moon-view kana.

--Kyorai 去来

Recently a certain ren'ga master said: "Under the flowers"⁸² there
was a discussion of this ku. Even in haikai there were such ku with

78. 参 - 3.4 = MU also means to take refuge in.

79. The day that Sakyamuni Buddha entered Parinirvana.

80. This word stands for agreement, "As you say."

81. The deliberate play on words is meant to rattle the reader out of his own "guarded" attitude, so that he can see the point of all this. Awadu is to the south-east of Ootu, where Basyoo is buried.

82. "Under the flowers" is a synonym for ren'ga. Hence, this means, at a ren'ga meeting.

feeling-- it was talked about in this way."

Kyorai said: "This ku is one from 17 or 18 years ago. At that time it was praised by the Old Man and talked about in the world. Though it has freshness and is deep in thought, if we discuss it in terms of the rank of a ku, it is extremely low in quality. Today, after all, there are no hai companions of the Basyoo school here. Hearing that this ku would be praised, on the contrary, today's ren'ga masters are not reliable, they think."

Comment: A man servant seeing a maid servant is polite. Let's bury them in the same hole.⁸³

Gatha: 東寺の雨のやどりせしより

The Eastern Temple's rain shelter-- from that time

実造木のいともうるさし

In truth, trained trees are very troublesome;

春さほひめに秋立田姫⁸⁴

In Spring, Saohime, in Autumn, Tatutahime

手織の山の花に紅葉に

Their hand-woven mountains' flowers and maple leaves.

83 Hekigan'syuu 32.

84 Saohime is the Goddess of Spring, Tatutahime the Goddess of Autumn.

28. Huumoo's Morning Glories⁸⁵ 風毛朝顔

あさかほに 箒うち敷く をとこかな

Asagao-ni / hooki uti-siku / otoko kana

Among morning glories, / the broom laid down, / man kana

--Huumoo 風毛

Rootyoo said: "Someone gave this ku the mark for excellence. What do you think of it?"

Kyorai said: "You can't even call it a hokku."

Bonen' said: "When you compare it to the late Teacher's

朝かほに 我は飯喰ふ をとこかな

Asagao ni / ware-wa mesi kuu / otoko kana

Among morning glories / I am a rice-eating / man kana

what is better or worse?"

Kyorai said: "The Old Man's ku is one made to harmonize with Kikaku's ku on fireflies among smartweed⁸⁶, so that it was very much thought about as an answer to that ku. On the surface, it says nothing much. In being an answer to Kikaku's, it has real taste and interest. Huumoo's ku, front, back, on the surface, underneath, has

85 As in Kyorai-syoo. In Haikai Mumon'kan, the name is given as Huumoo 鳳毛.

86 The ku by Kikaku is

草の戸に 我は蓼喰ふ 螢かな

Kusa no-to-ni / ware wa tade kuu / hotaru kana

In a grass hut / I am a smartweed-eating / firefly kana

There is a saying, "insects, too, eat smartweed according to their taste", which means, as there are even insects that eat the sharp smartweed leaves, so there are people with strange tastes. Kikaku's ku is saying that he lives like a firefly deep into the night, drinking wine and doing things he likes to do.

not a single thing to look at. Ku like this just come out if you open your mouth. Here, let's try it and I'll show you. Give me a dai."

Rootyoo then said: "Dew."

Kyorai:

露 落て 尻こそはゆき 木陰かな

"Tuyu oti-te / siri kosobayuki / kokage kana

Dew falling, / the bottom is ticklish, / tree shade kana "

Rootyoo: "Chrysanthemums."

Kyorai:

菊 咲て 屋根のかざりや 山ばたけ

"Kiku sai-te / yane-no kazari ya / yamabatake

Chrysanthemums bloom, / the roof's decoration ya / Mountain
vegetable patch.

Give me a dai and I'll give you ten ku."

Rootyoo: "Kinuta."⁸⁷

Kyorai:

娘より 娘より 弱き 碓哉

Musume-yori / yome-yori yowaki / kinuta kana

Than the daughter's, / than the bride's, weaker, / fulling-
block kana

乗懸の 眠をさます 碓かな

Nori-kake-no / nemuri-wo samasu / kinuta kana

The pack-horse boy's / sleep it wakens, / fulling block kana

87 Fulling block: Made of stone or wood (pine or cedar), this was used to pound hemp or other coarse materials which stiffen after washing. Till the early century, this was women's work for Autumn nights, and the sound of the pounding written about by poets, as it so well contributed to Autumn's forlornness.

Beginning with these he didn't put down his brush till ten ku were made.

"I'm known as the slowest maker of ku in the Basyoo School, but this much I can do. Needless to say, if it is a ku by the Old Man which has appeared in a collection, you should know that it has a special place there."

Kyorai continued: "It sounds as though I'm bragging, but as writers of this age are going astray over the morning glories ku or

道のべの むくげは馬に喰れけり

Miti-no-be-no / mukuge-wa uma-ni / kuware keri

The road side's / rose of sharon, by a horse / were eaten keri

--Basyoo 芭蕉

and so on, thinking in the spaces between these ku forms, spit out wretched ku and say they belong to the Basyoo School. I only note this for the sake of letting such fellows know."

Comment: There are things like the above. There are things that bear resemblance, but *in correctness, not correct.* From the beginning Kyorai made the mistake of allowing to be handed down too many explanations for the sake of others. Huumoo's spirit escaped and ran upstairs. Moreover he obtained to sink in the crossing. This doesn't come up to half a penny of money; let's put the dog's jaws together. Tut!

Gatha: 音にきくはせを翁

In sound we hear Basyoo Old Man

句にしたるはせを翁

In ku we follow Basyoo Old Man

相見るもはせを翁

What we mutually see, Basyoo Old Man

談するもはせを翁

What is discussed, Basyoo Old Man.

29. Five Answers About Kirezi 切字五答

Ransetu asked.

The Old Man answered: "'Cut' is 'exhaust' (use up) 盡."

Yama asked.

The Old Man answered: "'Cut' is 'a joint' (tune, point) 節."

Sikoo asked.

The Old Man answered: "'Cut' is 'one ku completed' 一句成就."

Kyorai asked.

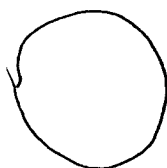
The Old Man answered: "'Cut' is 'to bring up to' 寄."

Izen' asked.

The Old Man answered: "'Cut' is 'the 48 letters all cut' 四十八字各切."

Comment: Five questions, five answers. A hundred questions a hundred answers. Upāya and the real laksana let out, taken in. Understanding and non-understanding, all is left to you.

Gatha:



30. Yesterday's Self 昨日の我

The Old Man said: "You should be tired of the self of yesterday."

Comment: If you aren't tired of the self of yesterday, how are you going to know the wrongs of 49 years. It's been long since the Empire's rights and wrongs have not been determined. From the beginning it has been that our founding Old Man never revealed a single thing, never explained one letter.

Gatha: 梅は檀林の木に匂ひつつ
Plum flowers in the Dan'rin' tree⁸⁸ are fragrant

散て枯枝の鳥にさびしく

Scattering, with a withered branch's crow⁸⁹, lonely.

道はみちのくにこころ尽してん

As for the Road, in Mitinoku the heart was exhausted⁹⁰

されば月雪になら茶三角

And so in moon and snow Nara Tea thirty barrels⁹¹

31. Turned Upwards One Road 向上一路

The Old Man said: 'Haikai's form is low and stands below waka and ren'ga, but its heart plays in the One Road that faces up⁹².'

Ritoo said: 'The word 'heart' is haikai's word-eye.'

Comment: If one well grasps this, for the first time one would know how haikai's virtues are as high as mountains and long as rivers.

Gatha: 白髪三千丈

White hair 3000 feet

縁愁似箇長⁹³

Through grief long like this.

戸ざしても わけいる眉の霜夜哉

Tozasi- te-mo / wake-iru mayu-no / simo-yo kana

Though the door is closed, / it makes way in, eyebrow's /
frost night kana

88 Reference to the Dan'rin' school of haikai, see p. —

89 Basyoo left the Dan'rin' school to make his own haikai, often distinguished from the Dan'rin' style with this ku of colourlessness.

枯枝に からすとりけり 秋の暮
Kare-eda-ni / karasu-no tomaru keri / aki-no kure

On a withered branch / a crow has come to stop keri / Autumn's dusk.

90 A reference to Oku-no Hoso-miti, 奥の細道 The Thin Road to Mitinoku, one of Basyoo's diaries. 'The heart was exhausted'; a way of saying he attained then the grand and supreme enlightenment, exhausting the human obstacles.

91 Nara-tya: Short for Nara tea and rice dish, a Buddhist dish originated in Nara's Eastern Temple and Koohuku-zi. It is tea poured on rice and soybeans, flavoured with soy sauce and rice wine.

After the monk Ken'ko's poem⁹⁴,

ありとだに 人にしられぬ 身のほどや

Ari-to dani / hito-ni sirare-nu / mi-no hodo ya

That it's there, at least, / to people can be known -- /

this body's extent;

みそかに ちかき 有明の月

Misoka-ni tikaki / ariake no tuki

Close to the last day (of the month), / morning moon.⁹⁵

有あけも 晦日にちかき 餅の音

Ariake-mo / misoka-ni tikaki / moti-no oto

Morning's moon too, / close to the last day (of the year), /

rice cake (pounding's) sound⁹⁶.

-- Basyou 芭蕉

92 A term from Hekigan'syuu, 3. The one road that leads to satori.

93 The first line of a poem by Li Po

94 Yosida Ken'ko 兼好 1282-1350, author of Turezure-gusa, Notes of Quiet Leisure.

95 On the surface this poem is talking about the thinness of the moon in it's last stage of waning. Underneath, it notes the droll similarity between the waning moon and his own circumstances.

96 The change from poetry to hokku can be clearly seen. Haikai deliberately takes a common, unpoetic thing like rice cakes. It departs from poetry.

32. A Cool Evening 涼しき夕

じだらくに 寐れは"あ"しき ゆふべかな

Zidaraku-ni / nere-ba suzusiki / yuube kana

Slovenly, / when you sleep, cool / evening kana

--Soozi 宗而

At the time of collecting ku for Sarumino, people came making numbers of ku, requesting that one be put in, but there was nothing acceptable. One evening the Old Man said, "Well, relax now; I too am going to bed."

"Please pardon me. If I relax and get slovenly I'll feel cool," Soozi said.

"Now that's a hokku," the Old Man said, "Let's put that ku in."

Comment: In this conversation it seems the Old Man in his pity for the young child has forgotten his shame.⁹⁷ Originally the Great Road's structure is so vast that it never goes away from before the eyes. As someone said⁹⁸, "What is at the base of what's before the eyes?" "An ox's head sinks and a horse's head returns." (Sesang)

Gatha: 極樂は いつこのほどと おもひしに

Gokuraku-wa / iduko-no hodo-to / omoi-si-ni /

Amida's Paradise / just where can it be? / I had wondered,

杉葉立たる 又文か門

sugiba-tati-taru / Mataroku-ga kado

Where cedar leaves stand, / Mataroku's gate.⁹⁹

--Ikkyuu 一休

97 A line from Mumon'kan 28. Like a parent too fond of his child. *and all the time*

98 Hekigan'syuu 5. The continual stream of births and deaths, the sangsara.

99 Ikkyuu, 1394-1481, a monk of the Rin'zai School of Zen', skilled in poetry and painting. Mataroku is the name of the lord of a wine shop.

33. The Good and Bad Ku Forms

句体善悪

Ran'setu said: "Wind (or style) can be said to have a thousand changes, 10,000 transformations, but as for ku forms, the fresh, light, sure, correct, warm, calm, harmonious, enlightening, endearing, connecting, are good. The dull 金屯, muddy, weak, heavy, thin, sour, sticky (or drooling), hard (severe) 堅, noisy (excited) and such are bad. For ku that are hard and ku that are dull, there should be both good and bad."

Comment: He's well grasped things, but still if he goes to the place of Mumon'¹⁰⁰, he'll surely taste some painful blows. And why? Though gold dust is noble, if it enters the eye, it makes for an eye disease¹⁰¹.

Gatha: 青柳も弱からず

Green willows are not weak

梅又強からず

Plum flowers, again, are not strong;

ほもとけたるは花の友

If untied¹⁰², one can be the flowers companion

閑なれば月も見つ

If calm and still, even the moon can be seen.

34. Love: Take it or Throw it Away¹⁰³

恋の取捨

Yamei said: "In the Basyoo School they throw away love after one ku -- what about that?"

Ran'setu said: "I'll ask about it."

100 Commentator of Mumon'kan'.

101 Even golden words of Buddhas and Patriarchs, if clung to, will be harmful in the end.

102 I.e. not attached to anything, completely detached from all words, ideas, etc.

103 A discussion of ku in ren'ga with love matters as the theme, for how many ku in succession love matters should be referred to.

The Old Man said: "In the old days the number of love ku was not fixed. After the imperial decree¹⁰⁴ it was set at two, up to five ku. This was the proper rule. To not abandon this subject after one ku is because it would not be right not to have an acknowledgement of the important love ku. In another explanation it says that as the love ku is one which brings into harmony the yin and yang, after one ku (the subject) should be thrown away. This is all because (everyone) thinks it very important. The reason I say you can throw it away after one ku is because I think it very, very important."

Comment: One has many varieties¹⁰⁵, in two there's no two boats. It would be fine if you gained a wicker hat for the head, without losing the straw sandals under your feet.

Gatha: ただ白雲に 心なけれど
 Though the heart is not only in white clouds,
 高間の山を見そめてしより
 From having begun to see the mountain in high spaces,
 夕ぐれの間 に 立尽しては
 And finished standing at dusk's gate,
 寐に行鳥も 我泪にぞ
 The birds that go to sleep, too, in my tears¹⁰⁶.

-
- 105 From Hekigan'syuu 2. One is perfect equality, two means distinctions. Within one is distinctions, within distinctions is perfect equality. (= 103 v.d. birds see both birds) in the same (quodlibet, 1, 65)
- 104 The emperor Kasiwabara in 1501 made Syoohaku's Rules for Ren'ga an official document.
- 106 The total sympathy for all things.

35. One Time's Teaching

或 時の教

Ran'setu said: "In regard to flowers, if one doesn't have genuineness, the flowers will feel resentful. Ku should be learned accordingly. If you ask the flowers, the flowers will answer. Form should be thus followed." So he taught one time.

Comment: Ran'setu points to the moon. And the people -- where are they looking? Someone asked. Answered: "Swallowing food whole makes for quick boredom; if you chew it very well, it will be hard to be hungry¹⁰⁷."

Gatha: げに 仇花の 一夜なれども

In truth, though it may be one night of fickle flowers¹⁰⁸,

積れは あつき 雪の 明ほの

When they pile up, a thick snowy dawn.

身請 は 価千金 なから

While the redemption money may be a thousand pieces of gold¹⁰⁹

紙衣 いとはぬ 花の心よ

It doesn't dislike paper garments¹¹⁰, the flowers heart!

107 Mumon'kan' 47. The meaning is, one should practise painstakingly while tasting all the fine details.

108 Fickle (仇 ada) is a term applied to cherry flowers by poets from ancient days, because they bloom for so short a time, *so quickly fading of this world*.

109 The money paid to give liberty to one who has been sold.

110 Invented by Buddhist monks, these were garments made of strong paper painted with the astringent juice of persimmons. They were used in the Winter, giving protection from the wind and cold, and very economical for those who could not afford silk.

36. The Horse's Ears 馬の耳

馬の耳 すぼめて 寒し 梨の花

Uma-no mimi / subome-te samusi / nasi-no hana

The horse's ears / made narrow, cold, / pear flowers

--Sikoo 支考

Kyorai said: "'The horse's ears made narrow, cold' -- why, even I could say that. Putting pear flowers to that is the wonderful thing."

Sikoo said: "There's nothing so difficult in that. It's much more difficult to say a ku from the head down in one line, the way you do."

Comment: If difficulty is put first and accomplishment after, what would be hard about practise? With all respect I relate to Kyorai and Sikoo: with one fist, three luminosities¹¹¹ -- as for the real duties. Indeed, I'd like to give a package of medicine for the level stomach.

Gatha: 桃のばな あたたかに

Peach flowers warm,

野すゑには牛眠り

At the end of the field an ox asleep;

うそ寒き 梨の花

On the cold side, pear flowers,

東風 ふけど 馬の耳

The east wind blows, but the horse's ears....

37. Vibrations of Adding Ku 付合の響

Someone asked about the vibrations of adding ku.

111 From Hekigan'syuu 1. With one blow, get to be bright about three points, very clever and quick.

The Old Man said: "'Vibrations' means, like the vibrations you have when something is struck. For example,

身ほそき太刀の 反る かたを見よ

Mi hosoki tati no / soru kata-wo mi-yo

A thin sword -- / look how it bends!

樽縁に 銀土器をうちくだき

Kure-en'-ni / gin' kaware wo / uti-kudaki"

On the log veranda / a silver pot / broken to pieces.

Giving these ku, with his right hand he struck a pot, with his left he made to bend back the blade of a sword.

Comment: Our founding Old Man is a very kind person. Do people realize it? For the sake of various people I shall for the second time explain. This is the supreme taste of nectar¹¹², the wondrous medicine for the three kinds of illnesses. It well cures the deaf and the blind. If one takes this medicine three times each morning and four times each dusk, *six thousand times*, in regard to haikai's way of adding ku, he'll walk alone in the dusk sky.¹¹³

Gatha: 繪にかける 尾上の鐘
Painted in a picture, Onoe's temple bell,

木の間に 響ありて
Between trees there are echoes;

うす墨の夕霧に
In pale Chinese ink's dusk fog

寸馬 豆人 こそいそげ"
Tiny horse, bean person¹¹⁴, hurry!

112 Sweetness, one of the five tastes; used to mean the Buddha teaching's lofty taste.

113 He'll reach the state of the lofty.

38. Ren' and Hai's Te-ni-ha 連俳の手翫波

Someone asked: "Do ren'ga and haikai have points of difference in words, in heart?"

Ritoo said:

"秋風は 薄うち散る 夕哉

Aki-kaze-wa / susuki uti-tiru / yuube kana

As for the Autumn wind, / pampas grass scatters / evening kana

秋風に 薄打ちる ゆふべかな

Aki kaze-ni / susuki uti-tiru / yuube kana

In the Autumn wind / pampas grass scatters / evening kana

These two ku are the ku of Kaga's Noozyun' and the Old Man. If you just know this one letter of te-ni-ha, we leave to you the master-ship of ren' and hai for men and Gods."

Comment: The words of two great Old Men who have hidden their bodies yet show their shadows.¹¹⁵ Between ren' and hai is the difference in heart? in words? Someone said, "Try and say. I'd like to hear." Said: "The Old Man turned to Tsou province, Noozyun' to Man Hsiang province.¹¹⁶ You go to Ch'en province, I'll go to Hsü province.

Gatha: 一もとの花あき

The clump of pampas grass,

秋風のふくからに

The Autumn wind--from it's blowing,

ひとつの心ながら

While the hearts are one,

千々にくだる 夕ぐれ

Into thousands broken down, this dusk.

39. The Pestle's Fly 搗小木の虫

搗小木で 虫を追けり とろろ汁
 Suri-kogi-de / hae-wo oi keri / tororo-ziru

With a pestle / a fly chased keri / yam soup.¹¹⁷

Sikoo said: "The lord of this ku -- if you think of him as the fly, you should be famed in the empire. Probably one should think of it from the point of view of the pestle."

Comment: "Jade is proven with fire, gold with stone; a sword is tested with hair, water with a staff"¹¹⁸ -- wise words indeed.

Gatha: 飯もれば 這ふて来るなり 秋の虫
 Mesi more-ba / hoo-te kuru nari / aki-no hae

The rice dished out, / it comes crawling, / Autumn fly.

114 Seen from a distance, the horse and man look tiny.

115 Hekigan'syuu 28. They've hidden some other meaning in their words.

116 Ibid. 24. Though going on different roads, sincere hearts are one.

117 This yam grows wild in mountains and can be eaten raw. As soup it is commonly grated into a miso soup and poured on rice, flavoured with horse radish, seaweed and vinegar.

118 Underlying this statement of Hwai Nan Tzu 淮南子 (Chinese Taoist, died c. 122 B.C.) is that a man can be known by his words.

The pestle is usually made of the Japanese pepper tree wood. As it wears away, it is compared to people going backwards instead of making progress.

40. Cockscomb Flowers 鶏頭華

あけぼのも 夕ぐれもなし 鶏頭花

Akebono-mo / yugure-mo nasi / keitoo-ka

Neither dawn / nor dusk do they have, / cockscomb flowers.

--Hazyoo 巴静

Someone criticized this ku of Hazyoo, saying "How regrettable, this person of old made an error of one letter. The word 'flowers' was unnecessary."

A disciple, Kin'pu, said: "You hear cockscomb flowers with your ears, but you can't be seeing cockscomb flowers with your eyes. If the word for flowers were not there, it wouldn't be a hokku. Let me give you a ku to show this.

これはこれとはばかり花の よしの山

Kore-wa kore-wa / -to bakari hana-no / Yosino-yama¹¹⁹

Well, well! / only that (can one say), flowers' / Yoshino Mountain.¹²⁰

"Is the word 'mountain' useless? Doesn't it complete the form of this ku?"

Comment: You people see colour in the back of your eyes, hear voices inside your ears. If you follow the voice, chase the colour, even in the Year of the Donkey¹²¹, you won't understand a single ku.

119 Teisitu's ku. One of the leading writers in the Teimon' school of haikai, he lived from 1610-1673.

120 In Nara prefecture, from ancient days, this mountain is famous for cherry trees, which virtually cover it.

121 As the Year of the Donkey doesn't exist among the twelve signs of the Zodiac according to the Chinese system, this means "never"

If you cover your ears and listen well, close your eyes and see well,
you'll be "luminous over many heads and reaching upwards, get to the
wondrous",¹²²

Gatha: あけぼのも夕ぐれも

Both dawn and dusk

日のいろと月のいろ

The sun's colour and the moon's colour

名は花にこそわかれ

The names indeed in the flowers can be known (in flowers distinguished)

鶏頭もさくらも

Both cockscomb and cherry flowers.

41. Real, Grass, Skin, and Meat ¹²³ 真草皮肉

Kikaku said: "In the Basyoo School we make the real, the grass,
and the ^(going) action the body of the hokku. Skin, meat, bones, ^{are} the forms
of adding ku."

Comment: I'll try and ask a warrior of hai, What are the skin,
mean, and bones? What are the real, the grass, the action? Cutting off
the duality of being (有) and not-being (無), return the no-part-
insufficient iron hammer to me.¹²⁴

122. From Mumon'kan' 16.

123. See p. for a further discussion of these terms.

124. Hekigan'syuu 46. Realize that one is originally pure.
The iron hammer seems to allude to the human body, which is complete
in itself, yet is continually seeking outside itself.

Gatha: Winter's Day (Huyu-no hi 冬の日) ¹²⁵
The Monkey's Straw Coat (Sarumino 猿蓑)
Charcoal Bale (Sumidawara 炭たばら)

42. Haikai's Two Ideograms 俳言の二字

Someone asked: "What about the two ideograms for haikai?"

Ritoo said: "As they are the very marrow of the Old Man's spirit, this is a matter especially kept secret. However, as it is related to the Buddha's words,

"One Buddha completes the Road,
 Perceives and sees the dharma world,
 Grasses, trees, a country's land,
 Each and all complete Buddhahood."

*Buddha's Dharma World, 1917
 See, Spirit & Significance of Haikai*

Comment: Say, say! No, no! If you don't say, you'll receive a blow. The blow we leave to you to strike. What to say? It won't be said. One hand raised, one lowered--this is not making a bow to people who are unattached.

Gatha: 南無はいかい
 Namu Haikai.

(Reverence to Haikai.)

125. The names of three out of seven collections central to the Basyoo School. Huyu-no hi, edited by Kakei and completed in 1684, contains only four Kasen'. Sarumino is the fifth collection, edited by Kyorai and Bon'tyoo, 1691, and generally considered the consummate work of this School. Sumidawara is the last of the seven books, dated 1694, known for its flavour of lightness. Sarumino and Sumidawara contain both Kasen' and hokku sections.

43. The Practising Place 修行の地

Kikaku said: "In the practise of haikai, one should respectfully and intently learn the ku of predecessors whose styles one admires. One should not give rise to doubts and make problems about each ku. If there are difficult ku, those should be asked about. Along with the progress made in haikai, one gets to hear other people's ku. Those who from the beginning criticize each ku, though months and days may pass in tasting compositions, in the end the completion of skills can't be seen."

Comment: In general even if the practise is nine fathoms high, they say it begins with one wicker basketful. But further, the illnesses above and below the bamboo pole cannot be escaped. When people of high readiness quickly reach (to completing nine fathoms of practise) it is like thus. And they say, "Well, let's put these aside for a moment; what about those?"¹²⁶

Gatha: 馬には乗るべからず

One shouldn't ride on a horse,

早歌は習ふべからず

One shouldn't learn quick songs.¹²⁷

花さけは葉と落ちて

When flowers bloom, as leaves they fall,

時は人を待たず

And time doesn't wait for people.

126.

127. One of the forms in ancient Sin'to music.

44. Discussion on the Last Ku (of a Ren'ga) 揚句の評

- One time Ritoo addressed a gathering; "The ku

屏風の陰に見ゆる菓子盆

Byoobu-no kage-ni / miyuru kasi-bon'¹²⁸

In the shadow of a folding screen / can be seen a candy tray.

--Basyoo

Is it a ^{last} final ku or not?"

Comment: If you were a bright person, you would accept it directly.

Someone said: "Why don't you try and say?" Said: "After three lives and ten kalpas¹²⁹ I'll turn to you and again try to explain."

Gatha: 千秋樂は民をなでつゝ

The "Thousand Autums"¹³⁰ piece soothes the citizens,

万歳樂は命をものふゝ

The "Ten Thousand Years"¹³¹ music makes life stretch on.

世を相生の松のあらしに

The world like together-growing pines¹³² in a gale,

只さつさつと吹そおさむる

Just "whoo, whoo",¹³³ and all is calm.

128. From the Collection, Sumidawara. 炭たわら

129. Hekigan'syuu 47. Three lives: past, present, and future; this comes to an unlimited period of time.

130. A piece of music from Gagaku 雅樂. (Correct music), adopted from ancient China, performed in the imperial court from Heian' times.

131. Another form of Gagaku.

132. A "together-growing" pine--a pine whose trunk divides into two trees.

133. The words are onomatopoetic for the sound made by the gale passing through the pines.

45. Lying Under a Cherry Tree 下臥の櫻

下臥に つかみ 分は"や いとさくら

Sita-busi-ni / tukami wake-ba-ya / itozakura

Lying under it, / When taken hold of and parted, / weeping cherry.

To lie under it, / take hold of and make way through it, / weeping cherry.

The Old Man while on a journey said: "Recently in Kikaku's collection there was this ku. I wonder what he had in mind when he included it."

Kyorai said: "Doesn't it well relate a weeping cherry tree in full bloom?"

The Old Man said: "Just telling of that, what of it?"

And here there is a point to take note of, that goes straight to the liver. For the first time one could know what should be a hokku and what could not.

Comment: The eight hours (long period of time) were ended even more slowly. For all that, though it is this way, if one starts a new, it would take thirty years to get here again.

Gatha: 下臥を さするに 似たり 糸さくら

Sita busi-wo / sasuru-ni nitari / ito-zakura

The one lying under it, / it seems to be stroking, / weeping cherry.

46. Sourly, Sweetly 酸く甘く

Ran'setu said: "The changes in the ways of adding ku (in kasen') generally resemble the delicious, light, sour, and salty. (Always) to be able is not good, (always) to do it badly is also not good. Fitting the time (circumstance) is what we mean by 'change'."

Comment: Though the crane's legs are long, when they are cut, one feels sad. The duck's legs are short, but if they are added to, it is sad. Things are all like this. Now, when it comes to haikai's long and short, and one kasen's zyohakyu 序破急¹³⁴, the changes from ku to ku, for the sake of the latter ages there will be nothing else of meaning. Scholars, "it would be fine if you don't swallow Chinese dates whole."¹³⁵

Gatha:

はる なつ あき ふゆ

Spring, Summer, Autumn, Winter.

47. Common Discussions, Ordinary Talk 俗談平話

The Old Man said: "Haikai is for the sake of correcting common discussions and ordinary talk."

Ritoo said: "The word 'to correct' is the word eye of the Basyoo School."

134. A term that goes back to Gagaku and used also in the Noh theatre. These ideograms represent three stages of tempo in music, as well as the three stages in all things, the beginning, the middle and the end. In the Noh work Flowers' Mirror by Zeami, its founder (dated 1424), it says: "As zyo is the beginning, it should have the form of the basic style Ha is the form of the straight and correct turning and revealing a more distinct, detailed direction. Zyo is the natural form, ha in harmony with it is a kind of an explanation...Kyuu is the same principle as age-ku (the last ku in ren'ga)...Ha means to break away; it breaks zyo, and kyuu brings ha to its end (exhausts it), and is the form of a farewell..." In haikai, kyuu is the last fold of paper, called "farewell's fold", nagori-no ori.

135. A quotation from Hekigan'syuu 39. If you swallow the fruit whole, you will not be able to really taste it.

Comment: In front there is Basyoo, in back there is Ritoo.

Respectfully I relate to the assembly, come to this hall today. Even if one spits out the wondrous in regard to haikai or explains the dark, unless one pierces through to the bottom of this meaning, there will be a day when in front of our founding Old Man one will have to swallow a burning ball of iron.¹³⁶

Gatha: 遺手とは おかし 及とは 今めかし

Yari-te-to-wa / okasi oyobu-to-wa / imamekasi

"One who does" is / admirable;¹³⁷ "to reach to" is / today's style.

48. One Pine Tree ひとつ 松

暮て行く 雪のかつらや ひとつ松

Kure-te yuku / yuki-no katura ya / hitotu matu

It goes dusking, / a snowy wig ya / One pine tree.

--Ryoota 蓼太

Someone criticized this ku, saying: "In general a hokku is not like this composition, seeking to make. When the ku seeks to make something, they are usually not fine ku."

Zan'ba said: "If you don't make it, it can't become a hokku. If without making, there's a fine ku, tell me one. I'd like to see."

That person had no answer.

136. In other words, suffer in hell. *see post 58*

137. This word has other meanings: elegant, of good taste, and therefore interesting.

Comment: Zan'ba was a person who, riding on a stolen horse, explained he was chasing after the robber. But what about the point of his being a robber?

Gatha: あきの夜も 月は雪とも 照からん
Aki-no yo-no / tuki-wa yuki to-mo / teru kara-ni

An Autumn night's / moon, like snow, even, / it shines, and so

雪も月とも など見ざるらん
yuki-wo tuki to-mo / nado mizaru-ran'

the snow as the moon / why not see?

49. Discussion on Pure Autumn

素秋の論

Someone said: "Why is it that haikai keeps the matter of Pure Autumn a secret?"

Ryoota said: "Do you want to know about Pure Autumn? You'll know about it only after you step on haikai's real ground with your feet, obtain in your mouth haikai's self-being; furthermore, after closing your eyes for three years and realizing that in a ku there's no ku. If you say you still haven't got it, then you must go and ask Basyoo."

Comment: You have various groups of people, make a company, twist a cintamani (wishing jewel), make sound a folding fan and joyfully talk about haikai and the wondrous. If by chance one matter is lined up and put to order, the mouth prattles and what is at bottom comes out. If it is not this way, thirty years later, wait till I am able to change bones and conversely, turn to you and say (the same). Today don't stop me from going east, going west. Then he sat down.

Gatha

虫の音もかれかれに

Insect voices, too, here and there,

萩の下葉色付つ

The bush clover's under-leaves take on colour;

いづくも秋のゆふへ

Everywhere it is Autumn's evening,

月こそは花もみち

The moon, indeed, is flowers and maple leaves.

50. Haikai's Three Birds

俳諧三鳥

Someone asked Ritoo to tell of the teaching of waka's three birds.

Ritoo said: "The receiving of the teaching of the three birds of the Kokin'syuu is august and difficult to meet with; it is not something that just anyone should be able to know. But I know there are three birds of haikai. As they have been handed down in secret, many do not even know their names. Since I admire your studying hard for many years, I'll tell them to you-- the swan, the bullfinch and the wren."

Comment: Long ago at a gathering on Gṛdhrakuta (Vulture Peak)¹³⁸ when Kasyapa broke into a subtle smile, Sakyamuni said, "I have the Correct Dharma Eye Treasure-house,¹³⁹ the Nirvana wondrous heart,¹⁴⁰ the

138. Near Rājagṛha, where Sakyamuni often spoke for the benefit of others. Kāśyapa is one of the great disciples of the Buddha, who was the only one who understood this Zen' way of teaching (when the Buddha showed a flower to the assembly).

139. The Correct Dharma Eye Treasure-house 正法 means the limitless dharma treasures which do not increase with a Buddha, nor do they diminish with the masses of sentient beings. It is, in short, the vital nature of each individual heart.

140. The Nirvana Wondrous Heart . Nirvana is the principle of not born not destroyed. Wondrous Heart is the Subtle, wondrous pure, genuine heart.

real laksana, the Mu laksana's subtly wondrous dharma gate.¹⁴¹ There is also the teaching that is outside of and separate from relating, without words.¹⁴² That belongs to Mahā-Kāśyapa." From that time, the Western heaven's twenty-eight and the eastern land's six¹⁴³ became the south and north's five schools and seven divisions; they shook their staffs, conducted their practises, corrected the assemblies and put to order their lands--all because they were afraid to see the destruction of this correct dharma eye treasure-house. And here Ritoo reveals haikai's Correct Dharma Eye Treasure-house, handed down from generations, and thinks to give it straightway to young grandsons of other schools--indeed, this old man is very kind. If people wish to penetrate these three birds, with all the 360 bone-joints and 84,000 hair pores (the entire body) and right through the heart they should make rise this question day and night. Like someone receiving great pain--as in swallowing a hot ball of iron, unable to spit it out or drink it down, if around the chest hot a withing lines up, with the feeling of a mute waking from a dream, here for the first time, this Correct Dharma Eye Treasure house will be spontaneously known.¹⁴⁴ Again someone said: "Ritoo opened up the three birds' eyes and didn't relate the meaning of the three birds. What about that?" Said: "Don't you know? Those who enter from the gate are not the house's special ones. Though there may be things which should be handed down, they only shake the grass and startle the snake."¹⁴⁵ What possible connections could there be?" Said: "The device you explain about, isn't it Zen?"

141. The real laksana is the Mu laksana. It is the same as what is said in the Prajñā Parāmitā Hṛdaya Sutra: "Colour is no different from empty, empty is no different from colour."

142. What is outside and above words. One must not even cling to the words of the Buddhist sutras but understand that which they point to.

143. India's 27 Zen' masters from Kāśyapa to Bodhidharma, and China's 6 from Bodhidharma to Hui Neng. After Hui Neng, the succession divided to Southern and Northern Schools.

144. Till the Mu emerges one should not wipe away the sweat and tears of blood.

145. They come out of an unexpected direction and frighten.

Said: "If you understand Zen', you understand hai. If you understand hai, you understand Zen'. You don't have to repeat these words of sleep-talking."

Gatha:

貫 旨 自 得 妙

Connect the points, and of oneself obtain the wondrous.

From the Red Notebook.

Aka-Zoosi 赤

風雅

In our Teacher's huuga (refinement) is 10,000 generations' permanence (不易 hueki). There is also a moment's changes. At root these two are one, and that one is the genuineness of refinement. If one doesn't know the permanent, one cannot really know. The permanent does not depend on new or old, nor does it have anything to do with changes or the flowing-and-going 流行. It is the form that stands well in the genuine. In looking at the poetry of age after age, we see that each age has its changes. There are many poems which do not deal with old or new, in which what was seen in the old days doesn't differ from what we see now,--and they are fine and moving. This is in the first place what "the permanent" means. As for things which go through a myriad changes, they show the principle of nature. If they didn't go through changes, styles ^(hwa) would not be renewed, and if styles weren't renewed, they would only be obtaining a one-sided fashionable stereotype due to there being nothing to test its genuineness. It cannot be that people can know the real changes, without their hearts being confronted and disciplined. Such are only imitating people and going along, that's all. Those who determine to seek and penetrate find it difficult to plant their feet into the same ground and always naturally advance one step. Though to their destination a myriad changes may occur, the true changes all are the teacher's haikai. It isn't necessary for a moment to lick the drivel of old days' people. Things are renewed in the same way that the four seasons move and come; everything is like this, he said.

The Teacher on his death pillow was asked about the huuga to come by his disciples and said: "This road, by the time 30 years have passed after my death, will undergo many changes and transformations. However, its

boundaries will not go out of the three, 真草行¹,
 sin, soo, gyoo. Of those three, I have not even exhausted one and two."
 Even during his lifetime he often joked, saying that the string at the
 mouth of the bag of haikai had not even been untied.

Notes: 1. Terms used in different arts, such as calligraphy, flower arrangement,
 etc. Used by Kigin' in Umoregi for haikai.

Sin: 文字數多く かこつたまづや
 Mozikazu ooku / kakotutam^udusa

The numbers of letters many, the complaints of the letter.

からすうり さねこんといひし 此も過ぎて

karasu-uri / sanekon'-to ii-si / koro-mo sugi-te

Snake gourd; {"the seeds are coming,"} said, / those times have passed.
 {"together let's sleep,"}

Soo: としめくや 馬物具の をとならし

Dosimeku ya / uma mononogu-no / oto nara-si

Noisy ya / Horse equipment / {sounds, they were, it seemed.
 {sounds echoed.

Gyoo: はれさうになき 月のくろ雲

Haresoo-ni naki / tuki-no kuro-kumo

It doesn't look like it will clear, / the moon's black clouds.

Kokoro-wo-ba / zin'-yori iro-ni / mayowase-te

The heart, / more than the kidneys, by colour / led astray.

Sin' is where the mind and words match each other, soo is where the
 ku is added according to the general idea, gyoo is where the ku added more
 or less approaches the previous ku.

His teaching was to realize one's heart at its loftiest and return to the common.² Permanently (always) confront and perceive the genuineness of huuga (refinement and correctness) and make what you do now return to haikai. Those who are always in correctness and refinement--the colour of their thought and mind comes out in things, the form of their ku will be fixed (定 じやう dhyana),³ so that whatever they do will be natural and thus no problems arise. If the colour of the mind is not correct (clear) and excellent, one contrives words outside of the heart. This is the vulgarity of a heart which does not constantly practise genuineness. To practise genuineness (sincerity) is to search out the hearts of the old days' people with correctness, and, more close in time, to know well the Teacher's mind. If you don't know his mind, in your wandering, there will be no Road of genuineness.

To know your heart means to chase after the Teacher's traces of writing; seeing and knowing, when one confronts the ego arising, push it straight and correct it. When one turns to this point and brings oneself to face it, blame oneself and work to cross over these difficulties-- this can be called "to practise genuineness". Not making your heart one with the Teacher's, rejoicing at the Teacher's Road only in mind, pretending to be going the way of his school when actually going your own personal road-- this happens all the time. True disciples should ask themselves, look at themselves and correct themselves.

2 This is an everyday way of saying to complete a yoga such as the rising of the Kundalini. See Chapter .

3 *Homotai shi-zōshi* 3.462 定座 jōza, the fixed place of sitting 是座 (hai).

"Things about the pine tree, learn from the pine tree; things about bamboo, learn from the bamboo," the Teacher said. Those times too, he meant, separate yourself from the "self's mind" (the limited individual's wilful ideas). This term, "learn", everybody takes according to his own desires. Therefore, in the end, they won't learn. "Learn" means to enter into the thing till its subtle dark (微)³ reveals itself and your original heart is moved-- that is the point that becomes a ku. Now, even if you clearly come out saying that thing, if it is not the original nature (情) that comes naturally from the thing, the object and yourself will be two and the feeling (情) will not be genuine, but only what the little ego does.⁴ If you persevere in seeking the Teacher's mind, its colour and perfume will gradually transfer to your heart. If you don't investigate well, even in your searching and grasping there will be the personal ego. For those who investigate while critical of themselves, there is a road which separates them from the limited self for a while. You must just without negligence seek while probing (oneself). As a method, this is called "preparing the soil". It is the term for "friendship between poetry companions".

To skillful people there is an illness. In the Teacher's words, "Let a child of three feet do haikai. The ku of beginners' hearts are indeed interesting (fresh)," -- and so on, he said many times. In this way he showed skillful people's illness.⁵ In entering into the real (実 zitu), there are some who lose their energy. If that energy (気) is first killed, the ku won't ride on that vital spirit. The Teacher said, "Haikai should be done riding on the vital spirit. Don't miss the rhythm of the exact timing.."

3 The obscure, the secret, the fine and subtle, that which by nature goes hiding itself.

4 The ideogram 情 in its lightest sense is human feeling, but also means the original heart 本心, what is at the root or base of the heart. It is that from which all other characteristics arise.

5 The illness meant is showiness, arrogance, ^{thinking one knows more than others,} etc. which come from un-genuineness.

That would be to misuse the vital spirit and kill it. Again, when learning, it is good to deceive (or catch) the energy ^氣unawares and make a ku, he also said.⁶

All of this shows how to pierce through ^{to}the vital spirit, to bring it alive and nourish it. Disciples surrounded by skillful people, make rise the personal thought to make a good ku, so that at the gate of distinctions their mouths get closed, and they only get tired of thinking. They don't know their own vital spirit for learning-- which is a foolishness of the heart.

"More than one who ~~has~~ for many years been fond of haikai, one who has completed another art will quickly enter haikai," the Teacher said, in another book.⁷ The Teacher said, "Learning is a state which should be constant. You should, on reaching your seat, not allow even a hair to be between you and the desk, and quickly put to words what you think-- at this point there should be no confused thoughts. When the desk is drawn away, then it's all old rubbish."⁸ Such severe words he also revealed.

At other times he would say, as though felling down a tree, with a resolution that cuts in from a sword hilt⁹, like cutting a watermelon, his mouth shaped as though eating a pear, "The 36 ku are all yari-ku"¹⁰ -- and in various ways blamed us. All of those were words to try and help us break up the personal ideas of "skillful" people. You must well grasp and carry out the Teacher's words, and always practise diligently when coming up to things not to overthink and kill it. This is not a ^{principle} that comes

6 The word 氣 is here translated as energy or vital spirit. It also means breath, that which all of life depends on. Basyoo seems to mean that until that vital energy is returned to its original purity, it is better to make a ku while unaware of the habits of mind. You can fool yourself into having a thought which is true and unlike the usual. This is perhaps as close to Basyoo as Siki's method was.

7 In Uda-hoosi 宇陀法師 by Kyoroku. ¹⁷⁶ This is a fact proven by Buson, who first mastered the art of painting, and turned to haikai in his latter years.

8 That is, taking one's seat at a ren'ga meeting, for Basyoo's haikai began with the hokku and went on to the 36th ku usually. After it was done, everything was like old rubbish paper to him, so complete was his unattachment.

out only by thinking. You must constantly practise and obtain your heart's rank; the thing you perceive-- no sooner does it move, than it should become a ku. If you kill your energy, the heart won't turn. Now, when the heart turns and becomes thin, it becomes Turayuki's threadlike dimness¹¹, and when it turns thickly, it is impossible that Den'gyoo Daisi's manly heart of samyaksambodhi is not completed.¹² They are both principles which reveal in the turning of life. "

Newness (freshness 新) is haikai's flower. The old gives the feeling of a tree without flowers that has been standing a long time. Our dead Teacher always made thin his wishes, but the perfume of this freshness was what he wished for. He rejoiced at people who knew and saw its rim, and it was the point about which he reprimanded both others and himself. If one doesn't blame oneself to make the flowing go 流行 ^{流行} there is no freshness. Freshness constantly is pressing, and therefore it reveals from the ground where one naturally takes one step forward.

-
- 9 i.e., clearly, without hesitation
- 10 Yari-ku: a ku in ren'ga that follows a difficult ku, characterized by lightness of taste and feeling. If the 36 ku are all yari-ku, there is no hokku, waki or third, fourth ku. All the ku are struggling along with no proper life.
- 11 Ki-no Turayuki, editor of the First Imperial Collection of Japanese Poetry, Kokinsyuu (Collection of the Old and New). The dark and deep was his style of poetry.
- 12 Den'gyoo Daisi: founder of the Ten'dai School of Buddhism in Japan, with the establishment of a center of Mt. Hie, northeast of Kyooto. A contemporary of Kooboo Daisi, they were both in China studying around the same time. He died in 822. Samyaksambodhi: the highest state of realization that Buddhas reach.

名月に 禁下の霧や 田のくもり
Meigetuni / humoto-no kiri ya / ta-no kumori

In the year's moon / the foothill's fog ya / Ricefields' cloudiness.

This ku's form is the permanent and unchanging .

花かと 見え 綿島
Hana-ka-to mie-te / watabatake

[ryūkyō]

Are they flowers? They seem to be, / cotton field.

This ku added to it has the freshness.

Yamanaka Mondoo
(The Questions and Answers at Yamanaka)

by Hokusi 北枝, Genroku 5

This is a record of what Basyo said at Yamanaka Hot Springs (Kanazawa) when Hokusi went to meet him during his journey of Oku-no-Hosomichi.

"People who have a desire to practise the Road of Hai in Basyo's Correct Style should not ^(get confused) go astray over worldly gains and losses, nor should they be attached to the language of crows, herons, horses and deer. Placing heaven and earth at their right side, without forgetting the 10,000 (myriad) things, the mountains, rivers, grasses, trees, and human relationships' basic feelings, they should play among scattering flowers and falling leaves. When they play in such forms the Road will go through to the old and the new and without losing the principle of the permanent (huki 不易), they will cross to the flowing-land-going's (ryukoo 流行) changes. At such a time, their hearts' desires will be vast and unhindered by things. Today's changes they will deal freely with, be harmonious in the world, and complete with human feelings," so the Old Man has said.

"The heart of the Correct Style of Haikai goes through all the ten thousand things' Roads and each and every action, never stopping on one side. In the world the characters for haikai have been explained, and there are people who say that 言俳 was used for its sound, or 俳 should be used. Or some have drawn on the (kakkei) of the Book of History, and others have dug into other reports. However, in our school, having seen through to 'in haikai there are no people of old', ~~therefore~~ entrusting to the principle of playing in words, we use 俳 and 言俳, both characters for hai. To other schools it is not necessary to explain." So the Old Man said.

There are two things: Reason 道理 and logic 理屈:

People who play in haikai's reasoning turn haikai. Those who go astray in haikai's logic don't turn it (or are turned by it). They only argue about what is skillful and not skillful, and know nothing about the Road haikai is telling of. The Old Man Basyo has praised those deeply intent on the Correct Style as kyo 狂 - Zitu 狂 as his school's advanced disciples.

"There is literature on kyo-Zitu, and there are also worldly (ignorant) explanations of them. There are the 仁義礼智 jin'gi-rei-chi (benevolence-principle * propriety-knowledge). We call what has zitu in kyo 'literature' or 'propriety-knowledge'. Things with kyo in kyo are rare.

I crows-herons, black and white -- words of argument. Horse-deer represent dullness of mind, without logic or common sense, hence this term is used to mean "extreme". The language of useless argument and ignorance.

in the world when there should be many. Such a person would be called
one who can transmit the correct style," the Old man smiled and said.

I (Hokusai) said: People who have kyo in kyo -- in Confucian-
ism it is Chuang Tzu 莊子, in Buddhism it must be Bodhidharma.

• "From ancient days there existed only two roads (in literature)--
Chinese Poetry and Japanese poetry. And in the nature of things of
this world, people got confused about the meaning of haikai's ideograms,
and could not distinguish them from the principle of poetry. Some fell
into the mistake of thinking it to be a vulgarity of spontaneous compo-
sition and ^{on-the-spot conversation and} ~~learned~~ thought of it as crazy words, fabricated words -- highly
to be regretted."

• "The Road of Hai should be seen as the flower of the study of
roads, ~~and~~ one should throw away 'wisdom' and play in the
foolish!"² (-- interesting difference --)

• "Haikai's form is white (engaged) in common discussions and
ordinary talk, being common but not common. Being ordinary talk
it is not ordinary talk. One should know the boundaries between
these. They say that beginners can't quite reach to seeing these boundaries."³

• "People of the world struggle with haikai without knowing the pleasure
of haikai. ^{Having an understanding of} the way of thinking about ku to be added, and determin-
ing the symkoo (general idea, bent), and having their every-day ~~all~~
alertness of thought, when they come to their seats (at a renga meeting)
they should have no distinctions." (-- i.d. --)

• "Beginners get confused about the cutting letter (kireji). When
the hokku becomes easy-going and settled, the kireji of itself will
be there."

• "Through
The front page's 8 ku and on through the four pages there must
be a good distribution of the grounds of kyōken 句, the heart and setu
句, the form. The hokku must have the hokku form, the ordinary ku
(hira-ku 俳句) their ordinary forms

The hokku, unless it has the rank of a general (taison), will
not suffice as the head of the book (to make) ^{unless} the ordinary ku
(which are added) have the work (action) of foot soldiers, they will be

² Wisdom here of course means worldly wisdom, and foolish, what worldly
people would think foolish (that which has nothing to do with material
gain or name and fame).

³ the boundary between the world's understanding of meaning and the real meaning
of words,

dull (slow) and useless. This is one of the first things to understand."

(Hokusi:) The waki (second) ku is that which makes together with the hokku one body. It should not separately seek a syunkoo (idea, bent) or special words. It should only reveal the hokku's yozayo 余情 excess of feeling and display the lustre of the hokku. Though there are five ways of writing a waki, they are all just different ways of adding ku, and are not seeking (another) syunkoo. The third ku should be half kyoku half setu. The form and feeling of the 3rd ku should be such that it can't reach to the (fourth) next. One should think about ~~why~~ the reason for it ending in -te 7. If we leave out the 7 ending, it comes out that it can end with any syllable.

Kyoku = see note 4
setu = 4

note!

In a 100-ku haikai the four sides (四 辺) are the front (omote 表) and there are front and back ku (表裏). In a kasen (36-ku renga), the second omote is the "playing place". The first side is where the ordinary ku must be very good, without strange or clever words. They should be plain and straight. This applies also for the love ku. At the second side, they should be half ordinary and half setu. The rules that apply for the first side are a bit relaxed here. 7L Rei has a meaning close to 712 harmony.

deleted?

The 3rd side is haikai's "playing" place. Here we seek for flowery ku, one should think of humorous, interesting things. The form and feeling (余情) of the Connet school is to be harmonious and not to forget harmonizing.

The majori side (the parting, last page), as it is the last to end the book, should be written so that others will not be bored. Coming to the last ku on flowers (flower's perfume) and the final ku, it is impolite to keep the high and noble (people) waiting. Haikai is a road of mingling with sincerity while playing with words. Rather than

4 Kyoku-setu: literally, turning-joint, a term used to mean a melody in music. In haikai, it is used as in the Noh plays to mean kyo-setu, the empty and the actual, 心 7 形, the heart and the form. Setu is the sound of the letters, te-ni-ha and kyoku the flower of setu.

5. One maki is one complete renga, whether it contain 36 or 100 ku. In the old days everything was written on long sheets of paper and rolled up into a scroll (maki).

cause the gathering to fall into boredom or dullness after an extraordinary ku, it is better to regulate the interest of the group with a rough (clumsy) ku. The one complete renga's changes should be put first -- without hesitation or stops, all should keep freshness in mind. In haikai it is better to have the freshness of a bad ku to the staleness of an extraordinary ku.

• In the words of a ku, don't forget hauka 閑雅.

Sabi, shori, hosomi, shirasiki⁸ -- these are all hauka. If one doesn't keep this in mind, the ordinary talk becomes ordinary, or in 無骨 bukaku (no bones: writing without a firm base) and 野蠻 yōman (vulgarity) the meaning is shallow. Or, falling into 道理 dōri (doori: reasoning), one loses the basic meaning of haikai renga, which is most important on the Road.
 H. "fehlt am dōri"
 H. "§1" haikai + "meaning"

What Bashō talked about at Yamanaka Onsen has been roughly put down.

-- Genroku 3 at Kinzō
 by Hokusai

Notes: ^{thought in} The qualities of ku considered highest in the Bashō school; also terms in Nat.
 8 Sabi - the refinement of quiet tranquility, a state reached when understanding enters a high sphere -- no more grasping, agitation, etc.
Shori - when the writer's deep sympathy for the object cannot help but be revealed in the form of the ku and in the result of the combination of words, outside of the words.
Hosomi - when the mind of the writer, having entered the realm of yugen 幽玄 the deep dark, its subtlety is revealed in the words of the ku.
Shirasiki - adj. reserved, modest, gentle, hence very interesting and beautiful, lovable.

6 The 5 ways of adding ku in a renga: 1) 相対 or 対付 -- to receive the hokku in corresponding way -- to plum tree add pine, etc. 2) 違付 to be separating from previous ku. 3) 打添付 -- to go along with previous ku. 4) 心付 to accord with previous ku in heart, mind. 5) 比 to make a comparison with previous ku.

7 See chart of Renga way of writing. 折 is a fold in the paper. The paper